

The Love that Remains  
May 1–July 27, 2024

Art  
Museum

**Works by**

Par Nair, Julie Gladstone,  
Carol Ann Apilado

**Curated by**

Samantha Lance

**Location**

University of Toronto Art Centre

This exhibition is produced as part of  
the requirements for the MVS degree in  
Curatorial Studies at the John H. Daniels  
Faculty of Architecture, Landscape, and  
Design, University of Toronto.

---

**2024 MVS Curatorial Studies  
Graduating Exhibitions*****Indiscernible thresholds,  
escaped veillances***

Curated by Dallas Fellini

May 1–July 27, 2024

Justina M. Barnicke Gallery

***Liberation in Four Movements***

Curated by Ingrid Jones

May 1–July 27, 2024

University of Toronto Art Centre

um





# The Love that Remains

*This exhibition is dedicated to my mother, grandmothers, and matrilineal ancestors.*

*The Love that Remains* brings together three Toronto-based artists whose contemporary textile practices recover matrilineal histories of displacement and belonging. Par Nair, Julie Gladstone, and Carol Ann Apilado revitalize ancestral practices to reconnect with their families, genealogies, and homelands. They seek to reconcile with the loss, trauma, and grief tied to their histories in the South Indian, Sephardic, and Filipino diasporic communities respectively. The artists' acts of weaving, embroidery, and knitting evoke how fabric has served as a material for survival, protection, and resilience. They bring attention to the female labour and creative expressions of their ancestors who endured displacement and/or exile across generations and in different geographical contexts. The artists' works invite us to develop a deeper understanding of the role and history of women's cultural work as weavers, embroiderers, and knitters.

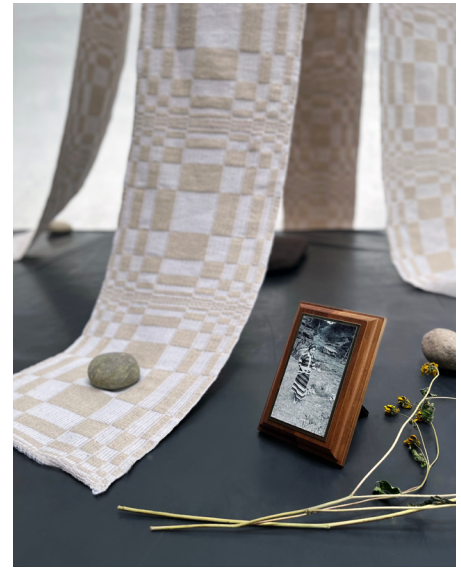
Par Nair is an artist and researcher of South Indian descent who explores memory, embodiment, and ritual through hand-embroidering her mother's silk sarees. She sees this practice as "talking to her ancestors" as she stitches words of affection, vulnerability, and melancholia into the soft and brightly coloured fabrics worn by past

generations of women in her family. Despite being separated by time and distance, Nair reaches out to her mother and late grandmother in three embroidered sarees as part of her *Letters of Haunting* series (2022–23). She seeks to understand the stories, traumas, and intergenerational knowledge passed down through inherited clothing. While touching these garments repeatedly with needle and thread, she reflects on her own hybrid identity and the unspoken stories of her late grandmother who survived the Partition of India. As the scent of jasmine fills the air and surrounds the sarees, Nair's memories of India and her ancestors come alive in the exhibition space.

Julie Gladstone creates spiritual couture, fabric works, and digital videos inspired by Jewish mystical teachings, lullabies, and ceremonial textiles practiced by her matrilineal ancestors. Gladstone's three artworks in *The Love that Remains* are part of a body of work that she produced after visiting the medieval village of Béjar, Spain, to which her Sephardic ancestors were expelled by the Spanish Inquisition 500 years ago. In Gladstone's sculptural garment *Ancestral Dress* (2023), secret pockets are filled with natural spices and dried herbs that Sephardic mothers would have used to help protect their new homes and families from harmful spirits. In *Nomadic Cemetery* (2019), an embroidered pillowcase containing dirt from a former Jewish burial site in Béjar is paired

**Cover:** Julie Gladstone, *Ancestral Dress*, 2023. Repurposed clothing, textiles and lace remnants, lake stones, sugar, salt, dried rue, knit wool, and found metal scraps, 105" x 24". Courtesy of the artist.

**This page:** Left: Carol Ann Apilado, *Channel*, 2023, cotton and cottolin (cotton/linen), stones, and pillow, approximately 4' diameter, 12' high. Right: Framed photograph of Lola Susana, c. 1954–56, photographer unknown, 4" x 6". Courtesy of the artist.



with arranged lake stones from Toronto, acting as a resting place for her displaced ancestors. In addition, she digitally stitches together photographs of embroidered lace patterns created by her great-grandmother with a soundscape inspired by ancient Ladino lullabies in *Portal into Dreamspace* (2022). Gladstone seeks to heal intergenerational trauma by sewing the histories, rituals, and stories of her Sephardic matrilineal ancestors into her own fabric works.

Carol Ann Apilado is a self-taught weaver who creates handwoven fabrics and installations to reconnect with the textile practices of her Filipino ancestors. After discovering that she belongs to a lineage of Ilokano weavers from Bangar, La Union, in the Philippines, Apilado decided to teach herself how to use the floor loom and learn the techniques tied to this ancient art form. From her research and encounters with family heirloom blankets, she learned that many Ilokano women may have been mandated to weave by Spanish colonizers. Their textile practices would continue to be impacted by American colonizers decades after the country regained independence. With this in mind, Apilado seeks to emphasize the value of this skill, pursuing it as an important element in her own work and teaching it to others. This "labour of love," an act of remembering, is brought together with Ilokano symbology and spirituality in the handwoven installation *Channel* (2023). Apilado draws inspiration

from kusikus, a psychedelic pattern from the Ilocos region in the Northern Philippines, dating back to the 1400s. It was believed that this sacred geometry stitched into blankets and sails would provide protection for travellers while they slept in their homes and journeyed across the sea. By incorporating this design and the belief systems of the Ilokano people into her own weaving, Apilado gains a deeper understanding of how her family lineage, cultural heritage, and artistic practice are interconnected.

Through their intricate textile practices, the artists in *The Love that Remains* enter into collaboration and conversation with their ancestors through tactile, sensorial encounters. Textile can function as a holder of memory, an enduring thread between mothers and daughters across lifetimes. The artists incorporate ancestral techniques, cultural symbolism, and family heirlooms into their artworks as a homage to their mothers and grandmothers who survived the precarity of displacement, endured distance from loved ones, and found a new home in multiple places. Through these intimate and intensive processes, these three artists develop textiles to heal ancestral trauma and celebrate techniques to be carried forward to the next generation.

About the Curator

Samantha Lance is a curator and writer originally from Sault Ste. Marie, Ontario, and currently based in Toronto. She holds a BFA with Distinction in Criticism and Curatorial Practice from OCAD University and is completing the MVS Curatorial Studies program at the University of Toronto. Samantha has worked as a freelance writer and Curatorial Intern for The Power Plant Contemporary Art Gallery and a Curatorial Assistant and Registrar for the Art Gallery of Algoma, and she has volunteered as a Gallery Guide for the Art Gallery of Ontario. She is a recipient of the John and Myrna Daniels Foundation Opportunity Award. (samanthalance.format.com)

Curator’s Acknowledgments

This exhibition would not have been possible without the contributions of three very talented artists. Special thanks to Par Nair, Julie Gladstone, and Carol Ann Apilado for the opportunity to work with you, showcase your art, and share your story. Words cannot express my deepest gratitude to my thesis panel including Barbara Fischer, Zach Blas, and Armando Perla along with the staff at the Art Museum. I would like to extend my sincere thanks to the Graduate Architecture, Landscape, and Design Student Union (GALDSU), the Centre for Diaspora and Transnational Studies, and The Filipino Students’ Association of Toronto for supporting my thesis exhibition. Last but not least, a huge thank you to my parents for supporting me throughout this whole journey.

Institutional Acknowledgment

The Art Museum gratefully acknowledges the continued support of the Reesa Greenberg Curatorial Studies Award and International Travel Fund.

Public Programs

**Curatorial Tour with Samantha Lance**  
Saturday, May 11, 2pm  
University of Toronto Art Centre

**Threading Through Time:  
In Conversation with Par Nair,  
Julie Gladstone, and Carol Ann  
Apilado**  
Saturday, May 25, 2pm  
University of Toronto Art Centre

All programs are free and open to the public. For more information and to register, visit [artmuseum.utoronto.ca/programs](http://artmuseum.utoronto.ca/programs).

Exhibition Tours

The Art Museum offers in-person guided exhibition tours for classes and groups. For more information or to book a tour, email [artmuseum@utoronto.ca](mailto:artmuseum@utoronto.ca).

Staff

Barbara Fischer, Executive Director/  
Chief Curator  
Noa Bronstein, Assistant Director  
Mikinaak Migwans, Curator, Indigenous Art  
Liz Ikiriko, Curator, Collections and Art in  
Public Spaces  
Alex King, Collections Coordinator  
Marianne Rellin, Communications Coordinator  
Micah Donovan, Exhibitions and Projects  
Coordinator  
Daniel Hunt, Assistant Coordinator,  
Exhibitions and Projects  
Melody Lu, Operations Assistant  
Natasha Whyte-Gray, Social Media Assistant

Copy Editor: Hana Nikčević  
Printing: Andora Graphics  
Brand Design: Underline Studio

Visiting the Art Museum

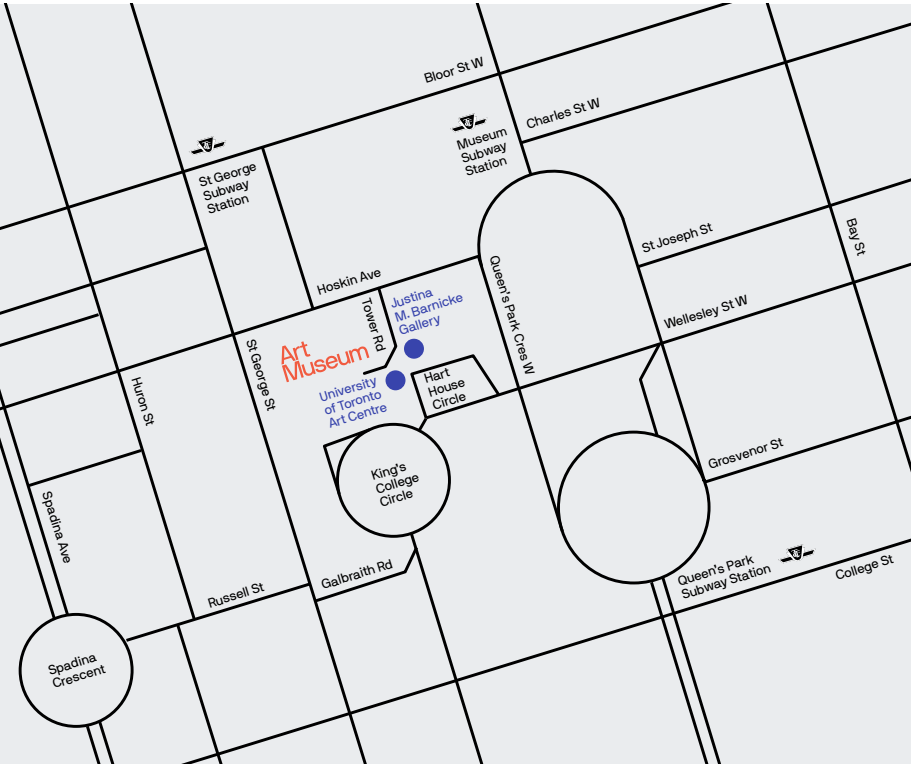
**Justina M. Barnicke Gallery**  
7 Hart House Circle  
Toronto, Ontario M5S 3H3

**University of Toronto Art Centre**  
15 King’s College Circle  
Toronto, Ontario M5S 3H7

[artmuseum@utoronto.ca](mailto:artmuseum@utoronto.ca)  
[artmuseum.utoronto.ca](http://artmuseum.utoronto.ca)  
[@artmuseumuoft](https://www.instagram.com/artmuseumuoft)  
416-978-8398

Tuesday	12 noon–5pm
Wednesday	12 noon–8pm
Thursday	12 noon–5pm
Friday	12 noon–5pm
Saturday	12 noon–5pm
Sunday	Closed
Monday	Closed

Closed on statutory holidays.  
Admission is FREE.



Canada Council  
for the Arts

Conseil des Arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
An Ontario government agency  
An organisme du gouvernement de l'Ontario

D  
AN  
IELS

galdsu



Centre for Diaspora & Transnational Studies  
UNIVERSITY OF TORONTO



FSAT  
Filipino Students' Association of Toronto

Art Museum  
University of Toronto

—

Justina M. Barnicke Gallery  
University of Toronto Art Centre

7 Hart House Circle  
Toronto, Ontario M5S 3H3  
[artmuseum.utoronto.ca](http://artmuseum.utoronto.ca)



UNIVERSITY OF  
**TORONTO**

**HartHouse**



UNIVERSITY  
**COLLEGE**